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than the direct interchange between public and author, as in copyright.

It appears to us that English learning would be best promoted by carrying out, in the largest sense, the security of copyright to "the author of any book,"—and if that author can find in twenty countries the means of printing and publishing it on the same day, Learning would be further benefited, and English Learning in no way injured, provided the only condition on which any nation should confer copyright, viz. "first printing," be secured to each. We hope to see the day when it will be no unusual thing for an author to receive his reward from Twenty different countries; and this will, perhaps, be the most readily done by the musical composer, who speaks to all nations in the universal language of Music.

#### PROGRESS of BACH'S MUSIC in ENGLAND.

For many years in the musical history of this country, the name of Bach has awakened the most prejudiced feelings, and served as a by-word to encourage professional animosity and party spirit. To confess any admiration of the works of this master was looked upon as affectation and cunning—as a mere device to exhibit an uncommon taste, and to appear more knowing than your neighbours. Still, the musician, content with the pleasure which he felt—the more enjoying it, perhaps, from the opposition and the insensibility of others—went on, defying the sneers and insinuations of the crowd, and seeing, from year to year, fresh disciples enter the pale of his church. The first work of Bach which made an impression in England was his Forty-eight Preludes and Fugues. This, the greatest classic of the instrumental art, now familiar in numerous publications, was first discovered in a foreign edition by Pinto, a musician of genius, who died in his youth. He communicated the work to the late S. Wesley, who, in conjunction with his friend Horn, produced an admirable English edition of the Preludes and Fugues, which has served as the most authentic text of many a subsequent foreign copy. The enthusiasm with which Wesley identified his whole musical existence with Bach is well remembered by many now living. He carried his idolatry to an almost injurious extent—for his own original powers were in a manner absorbed in the object of his admiration; and many think that the change wrought in his subsequent way of thinking and composing, infused a stiffness into his original compositions from which at first they were entirely free.

The Preludes and Fugues of which we speak gave new life to music in England about the beginning of the present century. They were

cherished by organists with peculiar love and devotion; and after Wesley, Novello, Jacob, Crotch, Adams, S. Webbe, &c., contributed to spread a taste for them. From this stock of music, our cathedral organists on festival occasions, and other musical solemnities, selected their choicest voluntaries; and they were generally performed by four hands—London organs having at that time no pedal pipes, nor our players any of that skill in managing the obligato pedal part, which, with our late improvements in the construction of instruments, has since become common. Subsequently there came into moderate circulation here a volume containing some of Bach's organ music, and part of his *Suites de Pièces* for the clavier. The organ music was a treasury of full harmony, spread out over the whole extent of keys and pedals, in a manner that our Kelways and Worgans had never dreamed of, and, indeed, which had never been seen in the works of Handel or Scarlatti. This volume contained beautiful things. There were the Kyries—fugues on a canto fermo in soprano, tenor, and bass; the noble prelude for the full organ in E flat, and the fugue with various counterpoint on the melody of St. Anne's tune; it had likewise several choice trios for two claviers and pedal on sacred chorals.

Wesley held this book also in the greatest reverence, and taught others to love it too. Whoever had a copy of his own thought himself happy; while those who could only borrow one began industriously to write out its chief contents. We think with a smile, that in our youth this book used to be known by us as the 'green fat' book, for so Wesley familiarly named it with aldermanic gusto. Nothing less than a metaphor inspired by the full contentments of a City feast would do complete justice to the overflowing pleasure of the scientific ear in this music.

Next appeared among us the Sonatas of Bach for the clavier and violin, very extraordinary and beautiful productions. Wesley was again the hero to fight the battle of his favourite composer, and establish his claims to consideration in England. At the annual organ performances which long took place at the Surrey Chapel, in the time of Mr. Jacob, these pieces were often produced; and Wesley, who, in his youth, had been a considerable violin player, performed the violin part with either Jacob, Novello, or Dr. Crotch at the organ. We remember, as a favourite piece on these occasions, the beautiful Sonata in A, the last movement of which is a fugue apparently on the popular sacred melody, *Adeste fideles*. No words can describe the state of ecstasy into which Wesley was wrought by these compositions; a burning enthusiasm filled his breast; no difficulties daunted him; no sense of responsibility to the public. Already a famous organist, he

seized a new instrument, which Bach has written for in a peculiar style, with double notes and passages of such difficult intonation, that modern violin players quail before them; and even with the violin in his hand, he appeared as great as he had been on the organ. He was possessed with one idea—that here was extraordinary music, requiring to be interpreted, and that he was the man to do it. The new and most uncommon strain of Bach's musical thoughts did, in fact, make their first great impression in England through the example of Wesley. Other musical natures vibrated in unison with that of this sensitive and impassioned man; it was impossible to see him so moved and not sympathize. These passages carry us back far into the romance of memory; and though in the last five-and-twenty years it has been our good fortune to be personally acquainted with the most eminent German and English composers, we have never found, in certain points, the equal of Samuel Wesley. His whole soul was music; he was the unsophisticated child of nature, of warm affections and impulse. Had he perceived less keenly, or felt less warmly, he might have preserved himself from many of the errors which chequered his career. Still he was the first great devotee of the unpopular Bach in England; as such we remember him well with a hearty benison to his memory, and gratitude for his musical example, for he was essentially a gentleman, kind, affectionate, and encouraging to young musicians.

To appreciate the singleness of purpose in Wesley with regard to Sebastian Bach, one should be a little behind the curtain in musical matters, and witness the hesitation and debate through which new and difficult music usually makes its approach to a public hearing, amidst a thousand fears and misgivings that it will not be liked, that it will create no effect, &c. Calculations such as these may astonish a man who owns and feels the beautiful; nevertheless, they abound in a mercenary age, in which many are willing to "swell the triumph and partake the gale" of popularity, but few to stem the torrent of adverse opinion, or to risk any of the penalties of failure.

Mendelssohn's first appearance, about 1830, confirmed the justice of Wesley's prepossessions, and did for Bach in a short time, through the graceful powers of execution which the youthful master exhibited, more than all our old organists had been able to accomplish in a series of years.

Bach had now many ovations. He was introduced—a little against the grain, it must be confessed—at the Philharmonic Concert, and his triple concerto for the harpsichord played by Mendelssohn, Moscheles, and Thalberg, gained enthusiastic applause. His sonatas for the pianoforte and violin were sometimes brought forward at classical concerts by the best artists. Shortly

afterwards, we received from Germany carefully corrected editions of *all* his pianoforte and organ works, forming many volumes, of which poor Sam Wesley never heard a note; but which, nevertheless are full of associations with him, and the pleasure he diffused.

The talk in England was still of Bach—how that besides being the father of our modern instrumental art, he had written more vocal music than any other musician—masses, oratorios, cantatas, with orchestral accompaniments, supplying two full Sunday services for every Lutheran Sunday in the year. The great score of the *Passion according to St. Matthew*, was the first of these which reached England, and that is still to be heard. It is intended, we hear, to attempt some part of it at the next Norwich festival. It will certainly do for no other than a thorough practising society like Mr. Hullah's. The first chorus on the choral, *O Lamm Gottes unschuldig*, is of these enormous dimensions—besides two choruses, in harmony of four parts each, it has another full chorus in unison of treble voices for the *canto fermo*. That Bach himself never realized this sublime design in anything like its true proportions—possibly with the ears of the imagination only—is quite certain. Beyond any musician, he lived remote, and in the futurity of his art. He held in abomination everything common, and that pleased the profane vulgar; and though of a benevolent and urbane disposition, he could never condescend in his music. When he spoke of the Italian Opera, which was conducted in splendour by his friend Hasse, at Dresden, it was sometimes in such terms as these, addressing his eldest son, and inviting him to a holiday excursion:—'Friedman, shall we go out, and hear *some of the pretty Dresden tunes?*' And yet Bach was on terms of intimate friendship with Hasse and his wife, the celebrated singer Faustina. What a change has taken place! The 'divine' Hasse, as he was once generally called, is now placed in the gallery of musical antiques; while the recluse, and almost obscure Bach, is entering upon a great course of posthumous existence.—From "*Our Musical Spring*" in *Fraser's Magazine*.

#### EXCHEQUER CHAMBER.—TUESDAY, MAY 20.

[*Before Lord Campbell and the Judges of the Courts of Queen's Bench and Common Pleas, in Errors from the Court of Exchequer.*]

BOOSEY *v.* JEFFERYS. — COPYRIGHT. — JUDGMENT. — A FOREIGNER RESIDENT ABROAD MAY ASSIGN COPYRIGHT TO A BRITISH SUBJECT FOR FIRST PUBLICATION.

Lord Campbell now delivered the judgment of the court. This was an action for pirating and using a musical composition entitled a cavatina from the opera of *La Sonnambula*, of Bellini. The declaration, which was in the common form, alleged that this composition was first published in England within twenty-eight years; that the